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Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,
199, Regent Street, London, W.

VOL. XXXI., No. 368.]

AUGUST 1, 1901.

[PRICE 2d.; PER POST, 2½d.]

SOME REACTIONS.

THE musical critic is not an object that calls forth much sympathy. His labours, mainly in the art of sitting still, are herculean. For some nine months in the year he rolls his stone up an impossible hill, but no one thinks of giving him a passing thought as he sinks baffled to the ground at the end of the season: there is not much necessity for his existence, and the critic himself, if he be worth his salt, feels the truth of that. Personally, the ineffectiveness of criticism came home to me with peculiar force the other morning. In a lull towards the end of the month I sought some rest in the country. I could not find it, because a thousand and one birds began their concerto as soon as the sky had turned green before the rising of the sun. For half an hour, while I tried to keep my eyes closed and the wheel of my brain stationary, a contralto bird sang a passionate solo to the accompaniment of the staccato chirping of sparrows—it was the converse of a violin concerto. Finding it impossible to sleep—my critical faculties being too strong—I wandered forth on to a dewy common. The sun was up, and an hour later everything was awake. Even the bees—Tennyson's "innumerable bees"—had begun a drowsy buzzing in the lime trees, and the buds of the furzes crackled as the sun baked them. It was good to be alive—the air, as the translation of Wagner's Prize song hath it, was filled with scent distilled. But I can never come close to nature, and feel her breath on my cheek, without being painfully aware how, as a critic, I encumber the earth. The gossip of the opera-house and concert-room and the splitting of critical straws seem to me then so needless. And, worse than all, so much music will not bear thinking of in the open air.

I particularly refer to operas, because they are hopelessly artificial, not only in dramatic form but also in their emotional content. Has it never struck you that the emotional expression in all operas, except perhaps in Mozart's *Don Giovanni*, is the merest caricature of what human beings feel? There is the anguish of Tristan, for instance. He is meant to be delirious, of course, but the orchestra magnifies that delirium until it is no longer human; nor sitting on that common in the early

morning could I realize the love duet of the two. The music is a gross exaggeration of what Tristan and Isolde may be supposed to have felt. That love duet takes place in the cool of night in a garden. One hears the hunting horns in the distance, and one feels the sudden cold breath of night air stirring the leaves of the trees. Man is part of nature; he cannot sever the bond that binds him to her; and the most callous of men is sensitive to her moods. In that garden, to the rustling of the leaves and in the night scent of grass and flowers and earth—ah, that scent of earth!—a man and woman in love would be silent. But naturally that would not suit the composer's book. You have here a love duet, and the audience must be stirred beyond themselves; so, if you are a Wagner, you overtop all the love music that has ever been written; you leave nature behind you, and Tristan and Isolde are merely the texts for an orchestral and vocal rhetoric of love. If you are a Gounod you merely express the surface sentiment of the love scene; you catch its atmosphere and no more. I hope ardent Wagnerians will not misunderstand me. No one can admire the music of that love duet more than I do, and at Covent Garden, in an artificial atmosphere amid artificial men and women, it invariably affects me deeply; but it was hardly thinkable the other morning on that common. I have felt the same thing at Bayreuth between the acts of *Parsifal*. After the first act you emerge into the sunlight of a summer afternoon—so much more magical than Klingsor's Garden; after the second act the low hills are purple against the after-math of the sunset. Wagner supposed that the placing of his theatre in the midst of a garden would be friendly to his art. To me it is a perpetual touchstone by which one may test its artificiality. As a matter of fact, this garden-theatre idea is an interesting index to Wagner's cast of mind. It would never have occurred to him, I am sure, that any sane art-lover would look on nature as more than a setting to his music-dramas.

Am I not, then, an art-lover? Perhaps not; or may I say, I would not love art so much did I love nature less. To be frank, one of my reactions of the season is from exaggeration of passion. I find so much exaggeration in the Wagner music, even when a Ternina sings it. In the

mouths of the ordinary Wagnerian artists—the barnstormers whom Germany sends us as “capable Wagnerian singers”—that exaggeration is irritatingly false, and much of that falseness is not Wagner’s fault. His music-dramas are performed on stages too large for naturalness of gesture, and the ordinary Wagnerian conductor (beloved by straightforward Wagnerians) exaggerates the emotion of the music, with the result that the singers are compelled to exaggerate, too. But, even so, there is much in the Wagner music-dramas which seems to me false as art however “effective” it may be as music. It is an emotional Turkish bath; a plaster to arouse emotion nearly dead from inanition; the characters of the dramas are too often as grubs in a cocoon of emotionalism; one sees them as exaggerated Franksteins through a mist of music. But surely, surely!—I hear the Wagnerian exclaim. Yes, I know it all; I know the reply, and I myself admire and am awed by these dramatic monsters; but here in the warm air of a summer morning they are far away from me. I even doubt the health and sanity of this music-drama; for the nonce I am a Cockney Tolstoi, whom I have more than once abused for this very attitude of mind. And yet there are scenes in these music-dramas which are imaginable in the sunlight. All of the *Meistersinger*, for instance, and especially Hans Sachs, almost the only sane figure in all opera since Mozart. And then little touches in the other music-dramas. For example, the scene in which Brünnhilde warns Siegmund of his coming death—fine human drama this, worth all the rest of the *Walküre*; the end of the *Tristan* love duet, when the hero and heroine have given up their rhetorical rhapsody and are for the moment man and woman face to face with eternity; the first half of Isolde’s *Liebestod*; the scene in *Parsifal* when Kundry pays homage to the “pure fool.” Wondrous touches these—the inspiration of a great poet, such a very different thing from the inspiration of a dramatist. Even if I go to Gounod’s *Faust*, a work which in my reactionary mood has more virtues than I accorded it years ago—more genuine inspirations; more actual cleverness in the orchestra, especially in the garden scene. Gounod had something of the poet in him, too. Of course, you know Marguerite’s pathetic little biography—“mon frère est soldat”? Hear Calvé sing that—an artist capable of tearing away the operatic cocoon which generations of artists have woven round the poetic idea. It is simple music, of not much account, perhaps, if analysed; but it strikes the right note unerringly; so does that prison scene, with its musical reminiscences of the happy beginning of Marguerite’s love-tragedy.

And what is it I want? Well, in the first place, I put this world and its men and women before all art. No novel is quite so interesting to me as my own experiences—my stupidities, blindness, aberrations from my own ideals of conduct, surprising little magnanimities and confusing meannesses; no play interests me quite so deeply as the drama I see round me, or think I see around me; no music can give me quite the sensation of mystery that is to be read in the golden stars of a summer night; no picture can equal the decorative effect of piled-up cumuli—towns and mountains of white and grey and gold. But art is necessary because it is the medium through which I may understand what other human beings think of these marvels, and gladly I recognize that a genius sees more in them than I. But even the greatest genius is nothing if divorced from the world outside him. He is no longer an interpreter, but a creator, and how poor a creator! This is egoism in art—a man placing his ideas above nature. Pursued too far and we rightly call it madness—for its unity is the ultimate goal of

egoism. And it seems to me that our music-dramas leave nature too far behind. The men and women are no longer men and women; the music attempts to realize too much, and strained climaxes are made to seek out emotions until they are unrecognisable. Let us, then, not abuse the power of music, and especially not the modern means of its expression—the orchestra. Leaving opera out of the question, it seems to me that too much modern music aims at mere complication and grandiose piling-up of sounds. To insist on the idea—melody in its appropriate harmonic environment—is to write oneself down a reactionist. Well, I do so write myself, with the proviso that I recognize much modern incoherence as a natural and healthy striving after an extended musical vocabulary. I recognize the aims of a Richard Strauss, and these modern compositions have the merit of not aping a classical grand manner which, in its own way, is as far from nature as the operatic grandiosities of Wagner and others. But, all the same, one cannot be blind to the fact that many modern composers have lost sight of the fact that melody is the soul of music. They compose from an egotistical idea of exhibiting their technical cleverness. If I were a composer I would rather write a single song which said something, and said it beautifully, than half the symphonic-poems of to-day. The worship of the monumental, as Nietzsche said, is the curse of art. The fact is the art of music is greater than any one man, and the composer of mere cleverness is given the means of expressing much more than he feels, or rather he is able to masquerade as expressing much when he means nothing. Since the language of music is obscure it is not easy to pin a composition down and to see that its grandeur and subtle complication are the merest pretence. We can do it with written speech, and the merest tyro, the half-educated worshipper of the sounding phrase and unfamiliar adjective, alone mistakes the windy rhetoric of the phrase-monger for literature. It is really just the same in music, and some day I hope we shall have so far advanced in our technique that we shall have a reaction of comparative simplicity, and that then we shall not judge works from their cleverness or rhetorical strength, but from the sane standpoint of admiration for a true thing beautifully expressed. EDWARD A. BAUGHAN.

POETS AND MUSICIANS.

INTERCOURSE and friendship between poets and musicians are of too old standing for us to attempt a survey covering, however superficially, the whole range of recorded biography. In very early times the poets were their own musicians (or *vice versa*), set their own words, as we should say nowadays, the true bardic function including both the story of love and war and the chant which accompanied it. And as we sometimes hear poets and others complaining that good songs and libretti cannot be written because composers invariably sacrifice the words to the music, so we may suspect that in the days of every-poet-his-own-musician the matter was of greater importance than the music. But let us skip all the generations of bards, skalds, minstrels, troubadours, trouvères et hoc *genus omne*, and come at once to our own country and comparatively modern times. And here we may glance for a moment at Shakespeare, who, if not himself a musician, must at least have listened very attentively when music was being performed or spoken of, as innumerable passages in the plays and sonnets, most of them too well known to need further specifying, show. That Shakespeare must have had friends among the English musi-

cians of his day is evident; his profession would necessarily bring him into contact with many of them. It has even been suggested that the mysterious youth of the sonnets was none other than William Hughes, a contemporary musician. This supposition, which is based on the line in sonnet

"A man in hue, all hues in his controlling,"

need not be taken seriously. A lady musician known to Shakespeare is also mentioned in the curious sonnet cxxviii., and described as playing upon a virginal. Again, in the well-known sonnet in "The Passionate Pilgrim," commencing "if music and sweet poetry agree," Dowland, the lutenist, is named. Dowland himself could turn a sonnet on occasion: there is one by him prefixed to Richard Allison's "Psalms" (1599). Peacham, the author of the "Minerva Britannia," addresses Dowland in his neglected old age in the following strain—

"So since (old friend) thy years have made thee white,
And thou for others hast consum'd thy spring,
How few regard thee whom thou didst delight,
And farre and neere, came once to hear thee sing,

which has had plenty of echoes in later times.

Milton, as is well known, was accustomed to musical influences from childhood. His father was a musician of some note: his name appears as a contributor of a madrigal to "The Triumphs of Oriana," in company with all the English composers of any standing then living; and again in 1614 he was associated with Byrd, Bull, Orlando Gibbons, Dowland and others in the production of the "Teares or Lamentations of a Sorrowfull Soul." It is probable that the young Milton would have known all these musicians and many whose names are now forgotten as visitors to his father's house. Later on he was himself the friend of John Lawes, who composed the music for Milton's "Arcades," and later for "Comus" and many of the lyrics. Lawes also procured Milton the passport for his travels in France and Italy, apparently through his influence with the Lord Warden of the Cinque Ports, and in return for many marks of friendship Milton addressed to him a highly laudatory sonnet which is sufficiently well known. Lawes counted more friends among the poets than one. Herrick and the courtly Walter provided themes for his music, which was hugely admired, and in the small literary London of the time it is highly likely that he was well acquainted with most of the poets of reputation. Milton, stirred to the depths by the singing of the famous Leonora Baroni, whom he heard in Rome, addressed three fine Latin epigrams to her, and in the second there is an interesting reference to her singing. Leonora's mother, Adriana, who is described accompanying her daughter, seems to have been only second to Leonora herself as a singer.

The connection between the composer Reichardt, who for many years was Kapellmeister at the Court of Frederick the Great, and some of the most famous German writers of the romantic school is most interesting. Tieck as a young man was a frequent visitor to his house in Berlin; Moritz, leader of the new Goethe cult in Berlin, Wackenroder, and the most brilliant artistic society of the capital came there also. Reichardt was dismissed for Jacobinism in 1794, and retired to his estate of Giebichenstein, near Halle. There he founded a journal, *Deutschland*, which was very ill seen of the authorities on account of its liberal tendencies, and was assisted among others by Friedrich Schlegel. *Deutschland* was abandoned, and was succeeded by a non-political *Lyceum der schönen Künste*, with which Schlegel continued to assist Reichardt. Novalis and Tieck (who married his sister-in-law) remained intimates of Reichardt's, visiting him

at Giebichenstein, but his alliance with Schlegel was dissolved in 1797, partly on account of a supposed discourtesy towards a friend of Reichardt's in an article of Schlegel's, partly because Schlegel's relations with Dorothea Veit, Moses Mendelssohn's clever grand-daughter, had drawn him into literary connections averse to Reichardt. Before leaving the latter we may note that Goethe expressed great liking for him as a musician.

Schubert associated much with poets and painters.

"Mit Malern, Poeten, und solchem Pack
Hast gern dich herumgeschlagen"

was sung of him by Rusticocampus. One of his most intimate friends was the ill-fated poet Mayrhofer, with whom he lived for a time; and he seems to have known most of the rhymers in Vienna. One of them, Bauernfeld, published an epigram on Schubert's *affaire de cœur* with the very young Countess Caroline Esterhazy in his "Buch von uns Wienern," which we quote:

"Verliebt war Schubert, der Schüllerin
Galts, einer der jungen Contessen
Doch gab er sich einer ganz Andern hin,
Um die Andere zu vergessen."

which was the most sensible thing he could do under the circumstances, seeing that the Countess was only eleven years old!

Goethe was curiously ungrateful to the musicians who set music to his lyrics. Schubert, we know, sent him a number of his settings of his songs, among them no doubt the "Erlkönig," with a letter expressing the composer's respectful homage. To these Goethe returned no answer of any kind. He was much affected by Wilhelmine Schröder-Devrient's rendering of the "Erlkönig" in 1830, but he admitted even on that occasion that at first he did not like the song as set by Schubert at all. Possibly also he did not like Berlioz's "Eight Scenes from 'Faust.'" We find that composer writing to his friend Ferrand on June 15th, 1829, that he is waiting for a letter from Goethe, "*qui m'a fait prévenir qu'il allait m'écrire*," before securing press notices of his work. It seems that the letter never came. A still greater man, Beethoven, met with the same treatment at Goethe's hands.

The explanation of Goethe's discourtesy is that he really did not want fine music for his poetry. "Perfect music unto noble words" was not his ideal: he much preferred the services of a composer whose music would never be likely to eclipse his own share in the work. It is at any rate fortunate that he did not go the length to which we have seen a distinguished contemporary poet go, of inventing a new system of music especially designed to preserve his poetry from good composers—and bad reciters.

Beethoven also wrote to Mattheson, the author of "Adelaide." The letter—couched in terms so adulatory as to be amusing when one considers the relative achievements in their arts of the flattered and the flatterer, the minor poet and the great musician—was accompanied by Beethoven's setting of "Adelaide." Whether Mattheson answered is not known. Presumably he did, as his references to the poem show that he knew how much it owed to the "gifted Ludwig van Beethoven of Vienna." Felix Mendelssohn was more fortunate in his intercourse with Goethe than most of his fellows. In 1821 he stayed for fourteen days in Goethe's house at Weimar in the company of his friend, the musician Zelter. He writes to his parents with enthusiasm. "Every morning I get one kiss from the author of 'Faust' and 'Werther,' and every afternoon from Goethe, father and friend, two kisses. Just think of it! Think of it indeed! During this visit Frau v. Goethe sang some of Fanny Mendelssohn's songs

to the venerable poet, who appreciated them highly, and composed some verses in Fanny's honour, which he gave to Zelter with instructions to "give them to the dear child."

Goethe listened to Felix at the piano with the profoundest pleasure. One day, when he had been annoyed by something, he said to him, "I am Saul, and you my David; when I am sad and troubled come to me and soothe me with your harp-playing." Again, after listening to a fugue of Bach's he seized the hand of Felix's mother, who was present, with great emotion, exclaiming, "Er ist ein himmlischer, kostbarer Knabe, schicken Sie mir ihn recht bald wieder, dass ich mich an ihm erquickte"—"A heavenly priceless boy! Send him back to me quickly that through him I may be inspired." Felix Mendelssohn was the friend of many distinguished men of letters. Immermann he knew well, and was associated with him, though not very happily, in the management of the theatre at Düsseldorf. He is very interesting when he speaks of Scott. He came to Edinburgh in the summer of 1829, and writes to his mother July 28—"Whether I shall meet Sir Walter Scott here is uncertain. . . . I hope so, chiefly to escape a scolding from you if I return without having seen the lion." On July 30 he announces to his family that he is going to Abbotsford, "to Sir Walter Scott," the next day. Felix's friend Klingemann accompanied him on this visit, and writes an enthusiastic and, if Felix is to be trusted, wholly mendacious account of it in a letter home, to which Felix adds the following postscript: "Klingemann lies like print. We found Sir Walter Scott about to leave Abbotsford, looked at him as if he were a new gate (Thor), drove 80 miles, and lost a day for half an hour of unimportant conversation. . . . We growled about great men, ourselves, the world, everything. The day was a bad one" ("Die Familie Mendelssohn," v. I., p. 241 ff).

Heine also he knew, of whom his mother writes disparagingly to Klingemann, from Berlin, in March, 1825—"Heine is here, and does not please me at all: he is affected. . . He affects sentiment, he affects affectation, is always talking of himself, and looks to see if people are looking at him." Probably not too severe a criticism of Heine in his thirtieth year.

Heine knew pretty well everyone worth knowing among his contemporaries in one way or another, and among them, of course, the foremost musicians—Meyerbeer, Cherubini, Berlioz, Stephen Heller, Liszt, Ferdinand Hiller, Chopin, and Wagner. A common attraction towards St. Simonism brought him and Liszt together. Liszt, it is said, ventured once to read the poet a little lecture on a crying literary evil of which Heine was often guilty—the practice of dissecting one's privacy for publication. Perhaps Heine took offence at this; some cause of quarrel there was, for after a time the poet speaks with increasing bitterness of Liszt, until in the "Jungkater Verein" and "Das Buch Lazarus" he ridicules him venomously. With Chopin he managed to keep on good terms. They used to talk terrible nonsense to each other when they met. Heine would inquire tenderly after the health of a certain visionary green sea-nymph to whom the composer had given his heart, and no doubt he could match this pretty story with another of his own, to which Chopin would have lent a sympathetic ear.

Wagner was introduced to Heine in Paris, and they were at first very friendly, both being tremendous revolutionaries. There was, however, little real sympathy between them. Heine did not like Wagner's music, and the latter on his part may justly have resented criticism from a man who knew nothing about music. The quarrel

between the two concerning the story of the *Flying Dutchman* and Heine's "Schnabelewopski," together with Wagner's comparison of him to a "Bänkelsänger" in the *Bayreuther Blätter*, are sufficiently well known. With Meyerbeer, to whose purse he is said to have been considerably indebted, he also quarrelled. A misunderstanding arose between them on account of Meyerbeer's ballet *Satanella*, which was founded on Heine's "Dr. Johannes Faust." Heine claimed payment for this from the Hof-Theater in Berlin, and attributed his failure to get it, quite unjustly, to Meyerbeer.

Paganini he met in Hamburg in 1828, and the extraordinary effect of the violinist's playing on his susceptible temperament may be studied in the "Florentinische Nächte," where, by the way, there is one picture of Paganini in the lower world as a "fettered devil playing a music in whose bottomless depths no gleam of hope or consolation shone." Ferdinand Hiller told Heine's biographer, Karpeles, that Heine understood nothing of music either theoretically or practically. "He told me once," said Hiller, "that he had believed for years that 'general bass' was synonymous with 'double bass'."

In spite of his ignorance, Heine, as is well known, wrote a great deal about music, most of which is more interesting than useful. That he had some idea of the real value of his criticism is shown, we think, in his story of the two commercial travellers at Marseilles, who, disputing at dinner over the respective claims of Rossini and Meyerbeer to musical pre-eminence, each set forth his opinion by humming or singing a melody from his favourite master, Rossini's champion from the *Barber of Seville* and Meyerbeer's from *Robert the Devil*. "At the end," says Heine, "I had to confess that one should either not dispute about music at all or do so only in this realistic fashion."

Among the intimates of Liszt was Hoffman von Fallersleben, the poet, critic, and philologist. He founded in conjunction with the great pianist the Neu-Weimar-Verein, an artistic association of which Liszt was president. Hoffmann's letters to Liszt are full of amusing reference to common friends and pursuits.

Schumann's friendship with the dramatist Hebbel began with a letter from Schumann, in which he tells Hebbel that he has made an opera on the latter's "Genoveva," and requests him to correct and complete the libretto. Hebbel complied, and a mutually helpful association was the result. Schumann's letters to Hebbel show that he had the highest respect for the latter's powers, instance his gratitude for the dedication to him of "Michael Angelo," and his enthusiastic praises of "Genoveva."

Before leaving the subject of poets and musicians we must remind our readers that a poet of no small honour in his own country has composed an "Ars Musica," an elaborate didactic poem, in which the author aspires to do for music what Horace and Boileau did for poetry. The poet in question was the Spaniard Tomas de Yriarte, who published his "La Música" in 1779. In 1807 an English version in heroic couplets, by John Belfour, appeared, from which we cull the following passage as a specimen:—

"Begin we with the graver tones t' ascend,
While semitones and tones entire we blend.
The notes we primitive essential deem,
Of harmony the base (the muse's theme);
By natural intervals, successive, clear,
That diatonically please the ear,
To seven are limited, which give to view
The diapason just or gamut true.
Although, to regulate the scale, we join
An eighth to which we powers distinct assign."

The above is taken from Canto 1, which deals with the elements of music. Canto 2 deals with musical expression allegorically; Canto 3 with church music; Canto 4 with music in the theatre; and the last canto with the "rise of music in private society and in solitude." The poem ends with an eloquent plea placed in the mouth of Poesy for the foundation of a musical academy—

"a spacious pile
To famed musicians sacred and their toil,
Which governed by professors, learn'd and famed,
Might be the Academy of Music named,"

which proposition the other arts rapturously applaud, all engaging themselves to help on the good cause of assisting their neglected sister to her proper place in public esteem.

J. S. S.

THE PHILOSOPHICAL SIDE OF SOME LAWS OF HARMONY.

BY LOUIS B. PROUT, A.R.A.M.

(Continued from p. 147.)

CHAPTER X.

THE most important rules given in this chapter are those which concern False Relation, *i.e.* the separation of two chromatic alterations of a note by assigning them to different parts of the harmony (§ 244). The very complicated question of the good or bad effect of this separation in individual cases must undoubtedly be worked out, as Dr. Prout has indicated, upon principles which are mainly *tonal*—"the essence of false relation is the confusion or obscurity of key which it produces." In order to obtain further light upon this point, and to place ourselves in the position to view the various details in right perspective, let us consider *how* false relation produces "confusion of key."

(1) Harmonically, if a chord contain simultaneously two inflected forms of the same note. These cases are so manifestly impracticable that we need not here consider them, though Macfarren and others mention them in formulating their rule.

(2) Melodically, if two consecutive, or nearly consecutive, chords contain the inflected forms. I say "melodically" advisedly, for the most helpful thought which has yet occurred to me in studying this question is this: that it is not chiefly the actual *time-approximation* of the inflected notes which causes offence, but the *simultaneous* implication of two different keys by the melodic movement of two different voices. Take, for instance, Dr. Prout's first illustration; the treble is making the most characteristic melodic progression of the key of C major (E C, *i.e.* mediant—modal note—to its tonic), while at the same instant the bass is making the most characteristic progression of C minor (C E♭, *i.e.* tonic to mediant). At (b) and (c), on the other hand, the treble is made to move from E♯ to E♭, *i.e.* to make an ambiguous chromatic progression, or modulatory movement, which can neither war with the assumption of the major nor of the minor tonality.

I do not pretend that by looking at the question from this standpoint we cause *all* its difficulties to vanish; but careful consideration has convinced me that the majority of them will at least appear in greatly diminished proportions when thus viewed. When Dr. Prout says that false relations are "especially" undesirable "when the roots of the two chords are the same," he is obviously thinking of such cases as those which his examples illustrate, namely those in which the falsely related notes are the major and the minor *third* of such root. If cases be conceivable in which the chromatically

altered notes are the roots, or 5th, or 7th, or what not, they will not be found at all parallel to those of the falsely related 3rds. I have elsewhere* suggested that "the worst false relation is that between major and minor mediant, the mediant being essentially the modal note of the scale"; but, although my special purpose at that time led me to emphasize that aspect, yet I had written years before, in an unpublished harmony system, "or between major and minor 3rd of the same root," and these two (very similar) phases of the question should both be taken into account.

Other false relations, still bad, even if not quite so bad as those indicated above, may be expected between almost any chromatically altered notes *if both parts leap*. I have endeavoured to show in my "Harmonic Analysis" (§§ 15-16, etc.) that even melodic progressions have often a very potent influence on tonality, and that leaps generally point to diatonic notes; hence if both parts leap there is usually a suspicion, at least, of the presence of simultaneous diatonic progression in both, the chromatic element is not clearly enough defined, and the result is "confusion of key." For instance, if the 3rd $F\sharp$ is immediately followed by the

3rd $F\sharp$, the melody of the upper part hints at a key containing at least one sharp in its diatonic scale; but that of the bass hints at one containing no sharps in its diatonic scale.

If the general lines of this argument have been followed, some of the most important exceptions to the rule against false relation will have become intelligible. "When the altered note forms part of a fundamental discord" there are nearly always mitigating circumstances which justify the false relation, though I would venture to suggest that the exception as it stands is just a little too wide. If the *first* of the chords involved is the "fundamental discord," and is properly resolved, there is generally a sufficient safeguard in the laws of resolution, which involve largely *stepwise* progressions. For instance, the unobjectionable false relations which have been written scores of times by the best composers, between the 3rd of chromatic supertonic discords and the 7th in V_7 , are only tolerated where the said chromatic 3rd of the former chord rises a semitone—*i.e.* progresses according to the chromatic scale, which might belong to any key.

If the *second* of the two chords involved is the fundamental discord there is no such safeguard, and I am inclined to think examples could easily be constructed in which the false relation would really be very unpleasant, notwithstanding Dr. Prout's exception; such as by following the chord of A minor, with C in the tenor, by a fundamental 7th on $F\sharp$, with $C\sharp$ in the treble and $A\sharp$ in the tenor. I will not deny, however, that discords tend to *lessen* the harshness of false relations, by causing less "confusion of key" on account of their unrestful and inconclusive nature; at least a discord is in no danger of being mistaken for the typical *chord of tonality*, that of the key-note, which is essentially the "chord of rest."

(To be continued.)

TSCHAIKOWSKY AS A SONG-WRITER.

MOST of us have become so accustomed to look upon Tschaiikowsky as merely an instrumental writer, that it is with surprise we learn how prolific he was in the vocal

* "A Neglected Aspect of Harmony," p. 29.

forms of music. We cannot, of course, expect to hear his operas in *this* benighted country, that takes over thirty years before it can make up its mind to produce *Tristan*; and so our ignorance of them is not to be counted unto us for unrighteousness. But we really ought to know his songs better than we do. If they only appear in our vocalists' programmes once in a hundred times, we may cherish our own secret opinion of these ladies and gentlemen, but we cannot excuse our own neglect of the songs. There are about a hundred of them—a field large enough for anyone to take his choice in; they are cheap in the foreign editions, and cheaper still in the English; and anyone can get an excellent idea of them at his own piano and with his own voice. There is really no reason why the general amateur should not know them better. Even if he does not understand Russian or German, there are several excellent collections published in English; and if these only contain, for the most part, the earlier songs, still there is quite enough of his best work among them to afford an idea of his style and range. Going even on the basis of these, more justice might have been done to Tschaikowsky. The neglect of the amateur and the second-rate critic is not so astonishing, perhaps, when we find a first-rate critic like Mr. Huneker, in his "Mezzotints in Modern Music," polishing off Tschaikowsky's songs in half a dozen lines. "Some are redolent of the sentimentality of the salon," he says, "but there are a few that are masterpieces in miniature"; and in support of this judgment he names the well-known "Warum sind denn die Rosen so blass?" and the "Nur wer die Sehnsucht kennt." Of the latter he remarks, "In intensity of feeling and in the repressed tragic note this song has few peers." Well, even in the limited English editions there are several songs which, in spite of the frequently bad translations, move one quite as much as either of those named by Mr. Huneker; and there are many not published in English that throw additional light on Tschaikowsky's powers as a song writer, and help us to judge his place among the half-dozen great lyrist of the world.

Here and there a song, if only hastily examined, seems to suggest merely what Mr. Huneker calls the sentimentality of the salon; and let me frankly admit at the outset that two or three of the songs are bad—hopelessly, unspeakably commonplace. But the same admission has to be made in the case of every great lyrist—nothing, for example, being so utterly depressing as Brahms at his worst. I venture to say, however, that in certain of Tschaikowsky's songs the sentimentality is only apparent, and that the fault lies not so much in the song as in us, who have not been able at once to bathe ourselves in the correct atmosphere. In other songs, which, though not really poor, have a tinge of the commonplace about them, an honest examination cannot fail to discover *some* mark of power, some touch of magic that, paradoxical as it may seem, differentiate the work from that of a much smaller man who might have written it much better on the whole. Take as an example the "O geh' nicht von mir, mein Freund" (Op. 27, No. 3). This, at first sight, appears to be merely a drawing-room ballad, melody, rhyme, harmony, and accompaniment being just one degree above the commonplace. But the thing is saved from being absolutely ordinary by that indefinable something which we can only call "atmosphere"—the right suggestion in the music of the general mood of the poem. At the words "O geh' nicht von mir, mein Freund, Liebster bleib' ewig bei mir," for instance, so just and veracious is the emotional colour that though we could not say the song was anywhere great, we are conscious it is made by a master of the craft, who can do quite simply and

unconsciously what smaller men would have to rack their brains to achieve.

In only one department does Tschaikowsky fail at what he attempts. With the exception of the sardonic "Don Juan's Serenade," he has no humour in his songs—of which statement let the dreadful "Czar's Drinking-House" stand as a proof. Here and there in the "15 Kinderlieder" there is a pretty suggestion of the child's view of things, but hardly any humour, even of the kind comparatively easy to get in music of this order, so obviously humorous a subject as the cuckoo becoming quite uninteresting in Tschaikowsky's hands. Nor is there much gaiety and freshness in his songs. Indeed, I think only one can be named that really expresses the joy of life and nature—the exquisite duet "Morgenroth," in which the sensation and the outlook are truly those of the morning. For Tschaikowsky's general mood, it must be confessed, is the reverse of sunny. He is always oppressed with a sense of the seriousness of life. He loses no opportunity of reading the darkest meanings into the most inoffensive subjects. Not content with making the most of the sombre suggestions given him by his poets, he must go out of his way to sound a deeper note of tragedy than his subject quite demands. In the piquant and graceful "Canary Bird," for example, after the sultana's request for tidings of the Western lands, few people are prepared for that wild outburst of grief and passion in the bird's reply, so completely out of scale with the rest of the song, so obviously out of keeping with the character of the tiny songster, yet so intensely moving in itself. It is stricken humanity that finds a voice here, not the canary in the sultana's cage. Tschaikowsky forgot the tiny being whose grief he was describing, and thought only of opening the floodgates of grief in general—human grief.

Quite oppressive at times, indeed, is the atmosphere of Tschaikowsky's songs: and to play through twenty or thirty of them at a time is sufficient to make the whole world look grey or black for a long time after. Yet in pointing out melancholy and despair as the dominant note of his songs I would not be understood to imply that each is a mere repetition, in other phrases and to other words, of the one unvarying message. There are more shades than one of melancholy, more paths than one to despair; and for each of these Tschaikowsky finds a new scheme of expression. We may best compare him, in this respect, to his compatriot Tourgenieff. The bulk of the great novelist's work is a study of the weakness of human will, the Hamlet-like failure of the spirit to play its proper part in the active world of things. Yet in no two works of Tourgenieff do we have a mere repetition of characters or circumstances. Each example of defect of volition is a separate study, with its own centre and environment, its own causes and results. Lack of will, in fact, is only a broad name for a thousand subtle strands of tragic incompleteness crossing the lives of men; and the great artist will study each in itself, noting the fine shades of individuality that mark it out from all its fellows. Similarly, there is in Tschaikowsky's songs a separate, distinct incarnation of as many shades of melancholy as there are men and events. And so, though a long continuous course of the songs leaves us somewhat debilitated, the artistic interest is always kept alive by the fine workmanship and the discriminating psychology. I would specify as examples of this delicate barometric variation of the music with the atmosphere of the poem the "Nur wer die Sehnsucht kennt," "A Heavy Tear," the "Invocation to Sleep," the "Neugriechisches Lied," the "O sieh' die Wolke dort," the "Er liebte mich so sehr,"

and the "Sleepless Nights." Although weary melancholy and despair are the themes of all these songs, how exquisitely graduated is the music to the precise tint and occasion of each poem! In the "Neugriechisches Lied," for example, describing the sufferings of the sinful women in hell, the pathos is shot through and through with horror and fear; in the "O sieh' die Wolke dort" the pathos is pure, simple, heartfelt; in the "Invocation to Sleep" and the "Sleepless Nights" two distinct worlds of pain and weariness and unrest are opened out to us. The self-surrender of the musician to the poet is complete in everything that regards the psychology of their work. No more individual writing, no more gem-like creations of perfect form and perfect spirit can be found anywhere in the history of song than in the best lyrics of Tschaiikowsky.

As regards his style we naturally find him following the general manner of his other work. It is a notable fact that the habit of varied repetition which is sometimes a defect in his orchestral work is one of the cardinal virtues of his songs. His first aim is to get the general mood of the poem, and to fix this in some expressive phrase. The song is then resolved into a series of subtle re-statements of this phrase, so that the central psychological impression always keeps accumulating in power, while at the same time the imagination is kept interested by the perpetual play of new light upon the theme. One of his earliest songs, "Warum sind denn die Rosen so blass?" (Op. 6), and one of his latest, "Weil' ich wie einstmals allein" (Op. 73), may serve to show how thoroughly personal this style was to him, how spontaneously he could work in it. In some of his greatest songs this cumulative effect becomes quite shattering. We have the sensation of some terrible truth being driven home to us, of a long, insistent demonstration in the logic of the emotions, leading up to an unassailable conclusion. Nowhere else, I think, do we get quite the impression given us by Tschaiikowsky's great songs—an impression coming almost entirely from this complete subjugation of the whole musical structure to a central poetic idea. I will not go so far as to say that Tschaiikowsky's songs are the finest portion of his work; but I think it can be said that as a general song-writer he has no superior, and that he has the individuality of style which only belongs to the really big men. ERNEST NEWMAN.

LETTER FROM LEIPZIG.

IN summer-time musical results are, as a matter of course, poor. The Opera, it is true, has no holidays, but it produces no novelties, resting content with the old *répertoire*, to which no objection could be raised if only certain operas, such as *Mignon*, *Carmen*, *The Trumpeter of Säckingen*, *The Merry Wives of Windsor*, etc., were not repeated to satiety. As soon as the linden trees begin to blossom one or other of the "Strauss" dynasty comes regularly from Vienna to make music in the Bonorand Gardens, but their waltz and operetta evenings give no opportunity for comment. However, a first-class society, the Leipzig Sing-Akademie, held a concert under the skilful direction of Herr Gustav Wohlgenuth. The numerous body of singers gave proof of the capability of its new director, for the quality of the voice material left little to desire; the intonation only now and then was not quite pure, while with regard to rhythmic and dynamic *nuances* the choir followed its leader in the most praiseworthy manner. If Herr Wohlgenuth is inclined to changes of *tempo*, to *ritardando* exaggeration, to scarcely audible *pianissimo*, one can scarcely make that a subject of reproach, for he is a young man, and has grown up at a period when affected readings are in vogue. It will be much more

reasonable to find fault with his having chosen for performance such a weak work as Franz Wagner's *Das Märchen vom Glück*. A pianist, Mr. Louis Elbel, from South Bend (Indiana), hitherto unknown to us, played, and with good success, Liszt's Concerto in \sharp flat.

Eduard Bernsdorf, a critic until lately much feared, and in certain quarters thoroughly hated, died on the 27th of June, in his 77th year. He was born of Jewish parents, at Dessau, displayed musical talent at an early age, and soon awoke the interest of Friedrich Schneider, who received him into his then flourishing institution, and at the very same time that Robert Franz was being trained there. Later on he went to Berlin under A. B. Marx, where, in addition to theoretical studies, he also practised diligently at the pianoforte, and so successfully that when making a stay later on at Wiesbaden he made a first and successful appearance in public. A malady of the eyes, however, soon forced him to give up pianoforte playing. He published over forty compositions, among them a pianoforte sonata, a sonata for piano and cello, small pianoforte pieces, also a few sets of songs, which may not possess strong creative power, and which, moreover, show the influence of Mendelssohn and Spohr; yet they display sound knowledge and great skill. After Bernsdorf had settled in Leipzig he was engaged by Bartholf Senff as critic to the *Signale*, and as such he laboured for nearly half a century. It must be acknowledged that in his veneration for the classic composers and their immediate successors—his sympathies scarcely extended as far as Brahms—he was too one-sided; yet his courage deserves recognition; in spite of the most violent enmity shown towards him, he always remained true to his convictions, and the severest pasquinade published by his numerous enemies in paper or pamphlet he bore with stoic calm, and never replied.

The academical vocal union "Arion" gave its summer concert under the direction of Herr Dr. Georg Göhler, and he gave proof of serious study. The arrangement of the programme, however, was not over tasteful. Apart from the delightful Hauptmann chorus for male voices, the noble "Normannenzug" of Max Bruch, and some songs of historic interest by J. H. Schein, there was little of importance. The conductor, indeed, showed little tact in bringing forward several movements from a suite of his own, against the title of which was marked the year 1894. The date may have been given as an excuse for a work written seven years previously; but it would have been better not to have given it at all. Herr Göhler is a highly talented young man, though not one of those whose early works possess historic interest. A second movement from a symphony by R. Hermann did not prove very refreshing. Mention must be made of the soloist of the evening, Fräulein Führer, who, in songs by Schumann, Strauss, Göhler, and Hermann, made a thoroughly successful *début*.

OUR MUSIC PAGES.

THE two pieces selected for this month are taken from the "New School of Studies for the Pianoforte," edited by O. Thümer. The term "Study" is sometimes used of music which is only suitable for the school or student's room; we speak of a study in thirds, or in octaves, or on the shake, and very frequently the music in itself—i.e. apart from its finger-training aim—possesses little or no interest. But then there are the "Etudes" of Liszt, Chopin, and Henselt, and although in them there are scale, arpeggio, octave passages demanding hard and steady practice, they are real tone-poems, full of thought and feeling. And so in the two examples under notice there is something to occupy the mind as well as the fingers. The first one is by Loeschhorn (Book VA, No. 16), and in the key of G minor. The music is bold and characteristic; there is a short, quiet middle section, yet for the most part it is impassioned. The second, "Melodic Study" in D major, by Anton Strelezki (Book VIA, No. 12), is light and delicate—there

is, indeed, something in it of the atmosphere of the Mendelssohn *Midsummer Night's Dream* music; when played with elastic touch and neat phrasing it might be called a *Scherzo*, or bear some title, such as "The Elves' Dance."

Reviews of New Music and New Editions.

10 *Technical and Melodic Studies (technisch-melodische Etüden) for the Pianoforte.* By GÉZA HORVÁTH. Op. 39 (Edition No. 8183; price, net, 2s.). London: Augener & Co.

THERE is real interest even in technical studies, yet it is rarely felt by beginners. When players once perceive the result of steady technical work, in other words when they begin to find their fingers able to obey the will, they naturally appreciate the means by which such a state of things has been brought about, and discover how much valuable time can be saved by exercises which in themselves are dry. It is well, then, to provide young folk, as is done in the present volume, with practical technical work relieved by pleasant melody. No. 1, for example, is a study on the shake, No. 4 on arpeggios for both hands, No. 8 on broken octaves, but they sound more like little pieces. The composer is not actually the first thus to combine the useful and the agreeable, though perhaps his systematic endeavour to combine the two may almost be regarded as a new departure, at any rate in technique of a comparatively early stage. No. 6 is for the left hand alone, which has charge of a smooth flowing melody supported by chords in arpeggio; it is a capital little study.

Leichte Clavierstücke. Easy Pieces for the Pianoforte suitable as First Lessons. By CARL REINECKE. Op. 252 (Edition No. 8357; price, net, 1s. 6d.). London: Augener & Co.

IT has been justly remarked that there is no royal road to knowledge, yet some paths are much pleasanter than others. The table of values of notes usually given to children to learn, which begins "A semibreve is equal to two minims or four crotchets," etc., is not particularly attractive, neither is the statement that "a dot placed after a note lengthens it by one-half" in any way romantic. But in the pieces under notice the table, the dot value, and other matters connected with the elements of music are taught by example and not precept. And the examples are pleasing little pieces of which melody forms a conspicuous feature. No. 8 is a "Theme with variations," in which occur triplets, dotted notes, thirds, and a canon by way of finale. The last six pieces are said to be for "recreation," yet all that precede might almost be grouped under the same heading, so skilfully is the educational aim concealed.

New School of Studies for the Pianoforte: A Collection of Progressive Studies in all Styles. Selected, edited, and fingered by O. THÜMER. Books VI.A & VI.B. Lower Intermediate Grade, Series II. (Edition 6608a and 6608b; price, net, 1s. each). London: Augener & Co.

No. 1 in Book VI.A with passages in broken thirds is taken from Czerny's *Vélocité*; no matter how low or how high the grade, we are safe to find the name of this indefatigable composer of studies. There are indeed three writers who are bound to be frequently represented in any collection of this kind; and these are Clementi, Cramer, and Czerny. In the particular grade under

notice, only the last name occurs; the others, however, are soon found to put in an appearance. No. 2 is a useful study in arpeggio passages by E. Pauer; in No. 3, by Loeschhorn, there are passages with rapid alternation of the hands; No. 4 presents a study on the shake by A. Schmitt, for strengthening the weak fingers on the right hand. The two Books contain no fewer than 34 studies, so that space will prevent us from describing each in detail. Let us then name the other composers beside those mentioned who have been drawn upon. They are Köhler, Bertini, Strelezki, Loeschhorn, Kalkbrenner, Laubach, Heller, Moszkowski, and Sterndale Bennett—a goodly array, indeed, of names. For readers who have not seen the notices of the earlier Books, it may be well again to call attention to the great advantage which such a variety of studies offers; change of style is, indeed, pleasant, whether in the school-room, the drawing-room, or on the concert platform. And all the numbers have been carefully phrased and fingered by the editor. This New School will no doubt be in large request, for it will save teachers both time and trouble in making selections of studies for their pupils, and here they will find not only variety but an order which is progressive.

24 *Short Preludes in all Major and Minor Keys.* By E. PAUER. (Edition No. 8289; price, net, 1s.) London: Augener & Co.

THESE Preludes form part of the author's "School of Technique and Expression." Before playing a piece it is usual to play a few chords or arpeggios, or indeed—as is the custom of some noted pianists—to take some phrase or figure from the work they are about to perform, and evolve therefrom a little composition of fugitive character. Some of the preludes under notice, though not thus connected with any particular pieces, might be used as preludes in the strict sense of the term; of such kind are Nos. 15, 16, and more especially Nos. 17 and 19. On the other hand, Nos. 11, 22, and a few more seem complete in themselves. But whatever use is made of them they will all be found improving to the fingers. And, be it noted, they are in all keys, and this is an excellent thing, for students of the pianoforte should not, as is frequently the case, confine themselves to what some term the easy keys, viz. those which have few sharps or flats. There is great variety in the different numbers, and in all the writing for the pianoforte shows a practised hand.

Favourite Salon Pieces for the Pianoforte, newly arranged, in brilliant yet not difficult style by O. THÜMER:—No. 4. *Perles d'écumé* by TH. KULLAK. London: Augener & Co.

THIS showy piece is styled a *Fantaisie-Etude*, and it consists of a fresh, buoyant theme with an accompaniment which, with a little imagination, may be regarded as a musical expression of sea-foam; this is more particularly the case with the arpeggios which occur when the theme is repeated. The music, however, is well known; what concerns us here is the simplified form in which it is presented by the editor. Of course there is a certain loss of brilliancy; the piece, however, is still effective, and there is at any rate gain in that it can be played by many whose hands are unable to execute it in its original form.

Cecilia: A Series of Transcriptions for the Organ. By EDWIN H. LEMARE. Nos. 8 and 9, *Nocturno in A and Barcarolle.* By A. STRELEZKI. London: Augener & Co.

THE music itself of these two numbers is so smooth, so natural, that it seems as if it must have flowed from the composer's pen without an effort. The melodies may

have come to him in a moment of inspiration, possibly also the general outline of the pieces, but there are many signs of thoughtful, patient workmanship which, while the charm of the music exerts its sway, escape notice. The world is prone to admire works of art in proportion to compass and display of skill. There are certainly some compositions of large compass and of great learning which are justly held in the highest admiration; the merit, nevertheless, of dainty trifles such as the two pieces under notice ought to be properly recognized. For the moment, however, we are concerned not with the music but with the transcriptions, and these are most tasteful and comfortable to play. The music thus presented loses nothing of its character or its grace.

Six Sonates [sei Lezioni] for Viola d'Amore. By ATTILIO ARIOSTI. Transcribed for Violin with an accompaniment for the Pianoforte founded on the figured bass of the author. By G. SAINT-GEORGE. (Edition No. 11311 *d, e, f*; each, net, 1s.) London: Augener & Co.

WE have already noticed the first three of this interesting set of sonatas, and said something about the composer and the period at which he flourished. We have now, therefore, only to describe briefly the contents of the last three. No. 4 in D major opens with a stately *adagio*, and it is curious to note how just before the pause, three bars from the end, the phrase for violin with which the movement commences here serves as bass. Next comes an *andante*. At the outset a phrase in the melody is repeated several times, but the bass not being sequential the effect is not formal: the closing *tranquillo* bars at the end of both sections are of pleasing effect. The third movement is a lively *courante*, and the last a *giga* full of life and humour. No. 5 opens with a broad and characteristic *maestoso*, noticeable for its points of imitation. It is followed by an expressive *largo*, and by way of close comes a *giga* of considerable extent though not in the least monotonous. It is indeed a delightful movement; from the very first bars one can feel that the composer was quite in the vein when he penned it. There are two kinds of old, just as there are two kinds of new music; the one attractive, the other dull. In much of Ariosti's music, and especially in this *giga*, there is the hall-mark of inspiration. No. 6 in D has an introductory movement with the superscription *a tempo giusto*; the music has both breadth and dignity. We next have a sprightly *corrente*, then a piquant *rondeau*, and, as usual, by way of conclusion, a merry *giga*. The accompaniments are ably evolved from the figured bass. Great credit is due to Mr. Saint-George for rescuing these sonatas from oblivion; they well deserve recognition, and in this transcribed form they appeal to the many; of gamba players there are few. It may be noticed that these Sonatas, as shown by the uniform tonality and by the titles of the various Sonatas, are practically suites; the term "sonata" in the 18th century was very general in meaning.

THE OPERA SEASON.

SINCE my last article something has happened at Covent Garden—the second novelty of the season, Lalo's *Le Roi d'Ys* has been produced, and *Messaline* has been revived after a lapse of a couple of years. Mr. Isidore de Lara's opera does not reveal any new beauties on a third or fourth hearing. The score is childish in its musicianship, and its one merit, a kind of dramatic "atmosphere," is seen to be merely the effect of the scenery and action with a little mild incidental music. I do not think Mr.

de Lara will ever write an opera of acceptable strength and musicianship. He has not the dramatic instinct, and the music of this *Messaline* is singularly weak and effeminate as an illustration of the passions of the shameless Roman Empress and her lover. Perhaps we ought to be thankful that Mr. de Lara has failed.

I am not judging *Messaline* from an absurdly high standard, nor do I hold that the Wagner music-drama should be the only model for modern operas. There is room for works which are more dramatic in aim, using the word "dramatic" in its common or philistine sense, and less musical. Puccini's *Tosca* is a case in point. In this opera, which was revived on June 22, the music is made quite subservient to the drama. But there is musical cleverness in *Tosca*, and there is not in *Messaline*. De Lara cannot invent big themes, he does not know how to use his immense orchestra (with its tubas and pedal bass clarinet), and his harmony is even too thin for the modern French school. He has talent of a sort, and if he would turn a deaf ear to his admirers who hail *Messaline* as a great work, and study more, and if he chose a subject that does not demand strength of utterance, he might write quite a charming little work in the French style. As to the story of this opera, much has been written. I need only say here that I am surprised the Licensor of Plays allowed *Messaline* to be performed.

Lalo's *Le Roi d'Ys*, the first performance of which took place on July 17, is a curious example of what a very clever composer, gifted with fancy and a sense of the picturesque, can make of opera. I do not think Lalo had the dramatic instinct at all, but he was able to write music that superficially is appropriate to the situation. The story of *Le Roi d'Ys* centres round Margared, and its main motives are hopeless passion and insane jealousy. Because her sister Rozenn loves and is loved by Mylio, Margared is instrumental in attempting to drown everyone by opening the sluice-gates in the sea-wall that defends the city of Ys from the sea. There is some attempt at characterization in Margared; the other *dramatis personae* are the merest lay figures. Karnac, originally betrothed to Margared for political reasons, is just a transpontine villain; Mylio, the hero, is bumpkinously operatic; and the King of Ys is merely an amiable heavy father. All these characters move in an atmosphere of the sand dunes of Ys and Breton folk songs. It is here that Lalo has shown a very charming talent. The choruses throughout the opera are founded on Breton tunes, and very pretty and characteristic they are. Especially is this so with the music describing the marriage of Rozenn and Mylio. I have not heard anything quite so fresh and unoperatic on the stage for a long time, and I cannot but regret that Lalo did not choose a subject which would have enabled him to give us even more of this kind of music. I fancy, indeed, he chose the legend of *Le Roi d'Ys* because it afforded him an opportunity of employing his undoubted taste for picturesque colour in music. But as the main idea of the libretto is melodramatic, the composer's success in musically conveying the environment of his characters is of not much account in the making of an opera.

Lalo tried hard to be dramatic, but his music gives me the impression that his talent was lyrical and rhapsodical. One must not, of course, judge a French opera from the Wagnerian standpoint. In criticising *Le Roi d'Ys* one should, on the contrary, take Gounod's *Faust* and Bizet's *Carmen* as standards. In the first there is a singular adjustment of lyrical methods to dramatic ends. From first to last the music has a lyrical shape, but the composer had such a genius for expressing the meaning of the words he set that the music of *Faust* is often more

dramatic than Wagnerians will allow. Bizet's method was entirely his own adaptation of Wagner's theories. He obtains his dramatic effects without attempting to be big. Lalo falls between two stools. He has attempted to torture a lyrical expressiveness into a big dramaticism. As an example of what I mean, take Margaret's outburst at the beginning of the second act. The character of the melody is lyrical, but it is obscured in a kind of melodious declamation. I felt it would be so much more effective if the speech had been allowed to be frankly lyrical. As to the musical construction of the work, one does not expect any power of development from a French opera-writer. They have a fixed idea that drama can be expressed in music that is merely kaleidoscopic. Lalo is no exception. Even in his overture we have a formless series of little tunes which do duty afterwards in the opera. It is a mere *pot-pourri* of the melodies. The idea of this kind of overture is that it should be merely a short introduction to an opera, in the same sense as the opening bars of a song are an introduction. The idea can be defended, but such an introduction ought to be short, whereas Lalo has written an overture in length. The scoring of the work has many happy and picturesque touches, especially in the use of the wood-wind, but there is too much brass in the climaxes, which, apart from the instrumentation, are weak because the musical construction is so spasmodic and thin. Whether *Le Roi d'Ys* will be a success or not in London it is impossible to predict. There is much charming music in it, and this probably accounts for its success in Paris and Brussels. The performance was fairly adequate. Mlle. Paquet, who made her London *début* as Margaret, has a telling voice, which, however, she ill uses, and she has dramatic power. Mme. Suzanne Adams was a colourless but charming Rozenn, and M. Plançon a benign and heavy father. The Mylio of M. Jerome was ridiculously unheroic, and M. Seveilhac as the Karnac was really too wobbly a villain. The opera was well mounted, and the inundation in the last act, if not impressive, was at least not ridiculous.

The rest of my article must be taken up with a brief notice of the singers at Covent Garden. Mme. Calvé, of course, made her *rentrée* as Carmen, a part of which she must be heartily tired. She has played it too often, and now she attempts "business" which really spoils the characterization. It has become a *virtuoso* display in histrionic audacity and insolent *tempo rubato*. As Marguerite in Gounod's *Faust* she gave us a lesson in restraint of temperamental impulses. No singer was ever less fitted by nature for the part. Numerous gentlemen of the Press, however, have reduced criticism to an absurdity by comparing Calvé's Marguerite with what they know of Gothe's. That comparison should not be made, for the Marguerite of the opera is French. Calvé certainly gives us Gounod's heroine, though perhaps with some exaggeration of the sentimental music. This arises, I think, from her desire to make the character deeper than it had suggested itself to Gounod. Besides these two characters, Mme. Calvé has played in *Messaline*. She made the Empress even more of a sensualist than did Mlle. Hégillon a couple of years ago; but Calvé's reading is borne out both by what we know historically of Messalina and by the character as drawn by the librettist of the opera. It is a pity Calvé's *répertoire* is so limited, or that she is bound to sing in so many performances of *Carmen*. Signor Tamagno was the Helion in De Lara's opera, and besides this part and Otello he has sung in *Aida*. I cannot understand the admiration in which he is held in some quarters. His excess of brutal vigour is perhaps suitable for Otello, but

in *Messaline* he was wooden and unfeeling, and in *Aida* he was merely melodramatic. Signor Tamagno is, I should say, the most limited artist before the public. Of the new singers, Signor di Marchi, both in *Tosca* and *Les Huguenots*, has made the most success. He is a tenor who will prove an acquisition at Covent Garden. His voice has a peculiar quality, but he can sing with emotion and he is seldom out of tune. M. Jerome, another new tenor, is a victim of *vibrato*, and he has very rudimentary ideas of acting. But he has a good voice, and tenors are so rare that one ought not to look a gift horse in the mouth. There is nothing else of moment to record. The season came to an end on July 29th, and *Don Giovanni* was revived on the 22nd. The syndicate, I hear, contemplate beginning the season early in April next year with at least a couple of cycles of Wagner's *Ring*. BECKMESSER.

IN THE CONCERT ROOM.

CONCERT givers are certainly more sensible than the fashionable folk who support opera. As soon as the end of June is reached the tide of concerts has ebbed, and in July there are but few that claim much attention. It seems, indeed, to be the present fashion to crowd as many important concerts into the month from the middle of May to the middle of June. Not long ago June was a more favourite month than May, and the concert season lasted longer than it has this year. May we hope that in time London will become sensible, and finish its concert season before the hot weather begins?

Looking back on the season one is inclined to be pessimistic concerning orchestral music. In May we began with the London Musical Festival as a great flourish, but since then we have had only three extra orchestral concerts at the Queen's Hall, three Richter concerts, of which the programmes were not at all interesting, and the usual Philharmonic concerts. For a city of the size of London this is rather a meagre list, and especially when we compare it with the pianoforte and general concerts given here during the season. True, the Promenade Concerts begin at the Queen's Hall on the 24th of this month, but even Mr. Newman's Promenade Concerts are not perfect as orchestral concerts. The season on the whole has been remarkable for pianoforte recitals, and came to a climax with the second given by M. Paderewski on July 2. It is difficult to write of this pianist without gushing, for his best qualities are precisely those which call forth gush. On his technical side he seems to have allowed himself to run to seed. At both his recitals there was some very smudgy work, of which he would not have been guilty some years ago. But he remains a poet-pianist in spite of faults which we would not pass over in a lesser man. On the interpretative side he is a text for much criticism; one cannot absolve him of exaggeration. This was noticeable at his second recital in Schumann's *Etudes Symphoniques*, in the Schubert-Liszt *Erl King*, and in Chopin's Polonaise in F sharp minor. The exaggeration with him takes the form of an excess of nervous force; it is as if the pianist's temperament bolted out of the control of his fingers. Nor has he a great vision of Beethoven. His playing of Beethoven's Sonata, Op. 111, though very beautiful in many ways, was not big. But again one is reduced, after nagging at him for minor faults, to the expression of a catholic appreciation. He is always an artist, and always a poet, and just because he is not a model pianist he is so interesting. One can say this after hearing a long list of pianists, some of whom (Godowsky, Carreño, Busoni, and Bauer, for instance) have a

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PIANO.

f e marcato *sempre staccato* *mf*

f *mf*

p *ten.* *ten.* *ten.*

p *ten.* *ten.* *sf*

First system of musical notation. Treble and bass staves. Treble staff has a *ten.* marking above the first measure. Bass staff has a *p* marking below the first measure. Fingering numbers 1, 2, 3 are present. A *ten.* marking is also present above the fifth measure.

Second system of musical notation. Treble and bass staves. Treble staff has a *ten.* marking above the first measure. Bass staff has a *sf* marking below the third measure. A *ten.* marking is also present above the fourth measure. A *ten.* marking is also present above the fifth measure.

Third system of musical notation. Treble and bass staves. Treble staff has a *mf* marking below the first measure. Bass staff has a *mf* marking below the first measure. A *ten.* marking is also present above the second measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *mf* marking below the first measure. Bass staff has a *mf* marking below the first measure. A *cresc.* marking is present above the second measure. A *ten.* marking is also present above the third measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *marcato* marking above the third measure. Bass staff has a *marcato* marking above the third measure.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *marcato* marking above the first measure. Bass staff has a *marcato* marking above the first measure. A *con tutta forza* marking is present above the third measure. A *sf* marking is present below the fifth measure. A *ten.* marking is also present above the fifth measure.

This page contains six systems of musical notation for piano, arranged in three pairs. Each system consists of a treble and bass staff joined by a brace. The notation includes various dynamics, fingerings, and articulations.

System 1: Treble staff begins with a whole rest, followed by eighth-note patterns. Dynamics: *mp*, *mf*, *p delicato*. Fingerings: 5 4, 3, 5 5 1 4, 4 3, 3 3 1 3, 3 3 3 1 4.

System 2: Treble staff features sixteenth-note runs. Dynamics: *mp*, *mf*. Fingerings: 4 2 3, 4 3 5, 3 1, 3 1 b.

System 3: Treble staff has eighth-note patterns. Dynamics: *f mp subito*, *mf*. Fingerings: 5 4 3, 2 1, 3, 1 3.

System 4: Treble staff features eighth-note patterns. Dynamics: *mp*. Fingerings: 3 4, (3) (5), 3 1, 2, 3 2 4 2 1 2.

System 5: Treble staff features eighth-note patterns. Dynamics: *mf*, *f*, *mf*. Fingerings: 1 3, 1 3, 1 4 2 4, 3 1 3 4, 3 2, 2. *ten.* markings are present above and below the staff.

System 6: Treble staff features eighth-note patterns. Dynamics: *f*, *mp*, *mf*, *p*. Fingerings: 4 3 1, 3 3 3, 3, 2, 4 3 1, 3 3 3, 1. *ten.* markings are present above and below the staff.

finer and surer technique. After all, why do we attend pianoforte recitals? To pass judgment on the technique of pianists? Surely not! We go to hear an artist's view of compositions; we go to be charmed and pleased and carried for a moment or so out of ourselves. And that Paderewski can do for those who listen to him without prejudice and pedantry.

Two other pianists of the month deserve mention here. Miss Gertrude Peppercorn, who gave a recital on June 26, is one of our cleverest pianists. Her gifts are gradually ripening, and her chief fault is almost a virtue—an excess of force and emotional emphasis. She gives one the impression of a nature which is full enough to bear refinement without becoming niggling or petty. To say that the best thing she did was a performance of Brahms' Handel variations is in itself a criticism of her mental and emotional gifts. Chopin's "Funeral March" Sonata had poetry and individuality, but here the pianist was self-conscious. Another young artist of some promise, Herr Backhaus, gave a recital on the same date. He had already been heard in London, at one of the Schulz-Curtius concerts last year. Herr Backhaus is very young and he plays Chopin with matter-of-fact nonchalance, but he gave a reading of Brahms's Paganini Variations which was remarkable for spirit and virility.

The fashionable craze of the season has been the violin playing of young Kubelik. His ease of technique in the Paganini music is amazing, but there is a lack of devilry behind his technical feats. In music such as Mendelssohn's Concerto he is painstaking and conscientious, but he shows no qualities as remarkable as his technical virtuosity. Many a student could have played this hackneyed composition as well as did Kubelik at his farewell concert on July 5th, and yet the fashionable audience that crowded the Queen's Hall applauded him as if he were at least a Joachim or an Ysaye. One of his good qualities is an almost impeccable intonation. Another violinist who made his *début* at the end of June (the 28th) did not take the world by storm. Ferencz Hegedüs, from Budapest, has extraordinary technical qualities, and he possesses just the fire which Kubelik lacks. The new violinist's playing in Beethoven's Sonata in F was somewhat mechanical, but in a Hungarian Rhapsody by Gaál he showed qualities which should make him popular.

The most important vocal recitals have been those of Miss Palliser on June 28th, and Mr. Bispham on July 9th. Miss Palliser was heard in a very varied programme, and introduced a number of new songs, none of which, except, perhaps, Arensky's "Song of the Water Nymph," had remarkable merit. It is extraordinary how poor most of the modern songs are, for Mr. Bispham sang a group of new songs which also had no striking qualities. His recital was one of the most interesting of the season, and it is a pity he does not give vocal recitals more often. Of the new singers who have made their *début*, Miss Ethel Hirschbein, a pupil of M. Bouhy, is the most promising. She has a contralto voice of fine quality, but it is not yet evenly produced, and she would do well to study a little longer.

Of new works heard during the month, Dr. Ernest Walker's song-cycle from "England's 'Helicon,'" produced at Miss Fillinger's quartet concert at the Bechstein Hall on July 5th, was remarkable for its neat and tasteful workmanship and pleasing melodiousness. Mr. Richard Walthew's Meditations (second set) for clarinet and piano, heard for the first time at Miss Palliser's concert, are fresh and clever. But the most interesting of the novelties was Mr. W. H. Reed's "Fantaisie Brillante" in E minor for violin, played by the composer at the

Royal Academy of Music's concert on July 19th. Mr. Reed's *Touchstone* overture, a clever and humorous composition, was performed at the Promenade Concerts a couple of seasons ago, and aroused interest in the young composer. This new violin fantasia is exceedingly well wrought, and it has real melodic invention. It is a good deal better music than many of the violin compositions we have to listen to, and it is well laid out for the instrument.

The following artists made their *début* during the month: Herr Wilhelm Backhaus (pianist), St. James's Hall, June 26th; Mlle. Olga Berg (vocalist), Steinway Hall, July 15th; Senor Bertran (vocalist), Steinway Hall, July 4th; Signor Roberto Biletta (vocalist), Salle Erard, July 8th; Mr. Thomas Boyd (vocalist), Salle Erard, June 24th; Mrs. Clara Edwardes (soprano), Bechstein Hall, July 3rd; Mr. George Erskine (vocalist), Steinway Hall, June 29th; Miss Lucia Fydell (vocalist), Bechstein Hall, June 26th; Mr. Manuel Garcia, junr. (vocalist), St. James's Hall, June 29th; Ferencz Hegedüs (violinist), Bechstein Hall, June 28th; Miss Ethel Hirschbein (contralto), Bechstein Hall, July 1st; Miss Margaret Hall (vocalist), Bechstein Hall, July 2nd; Miss Isobel Lessing (vocalist), June 29th; Miss Susan Metcalfe (vocalist), Bechstein Hall, July 11th; Mr. Frank Ross (vocalist), St. James's Hall, July 8th; Mlle. Aivo Tamme (vocalist), Salle Erard, July 10th; Miss Margaret Wild (pianist), St. James's Hall, July 1st.

Musical Notes.

HOME.

Liverpool.—Mr. Rodewald, the conductor of the Liverpool Orchestral Society, has undertaken to give some half-dozen concerts at the New Brighton Tower on Sunday afternoons during the summer, when programmes will be presented of a somewhat higher character than the average for the present year at that place of amusement. The first concert, given on the 21st ult., passed off successfully, though the orchestra might with advantage have been larger. The items were: Weber's *Oberon* overture, the Good Friday music from *Parsifal*, Grieg's "Peer Gynt" Suite, No. 1, and Beethoven's Pastoral Symphony.

Edinburgh.—The Edinburgh Diocesan Choral Association held its annual festival on June 22nd in St. Mary's Cathedral. The object of the Association is the improvement of Church music in the diocese. Each year a form of service or services is prescribed, suitable music chosen, and when the various choirs have had reasonable time for practice of the same, they are in turn visited by the Association's inspector and duly "passed" on being found efficient. That efficiency is the rule rather than the reverse is proved by the fact that this year's festival was taken part in by about 700 voices from all parts of the diocese. The services for this festival were Holy Communion at 11.30 and Evensong at 4. The afternoon service received most attention, and brought forth the numbers already mentioned. Mr. W. Prendergast organist of St. Paul's, York Place, Edinburgh, generalised the robing and marshalling of the large choir, and his methodical measures and appreciation of detail had the most satisfactory results, not a hitch occurring. The long stream of choristers entered the cathedral by the west door, singing as they went the hymn "The God of Abraham praise" set to a Hebrew melody. Thereafter the service proceeded on the usual Evensong lines, the

"Magnificat" and "Nunc Dimittis" being the setting by Garrett in F, and the anthems "From the rising of the sun" (Ouseley), and "They who seek the Lord" (Collinson). The efforts of the large body under the baton of Mr. Collinson, the cathedral organist, showed how completely the aim of the Association has been realized, and how commendable that aim is.

Dublin.—At the annual meeting of "The Feis Ceoil Association," on June 24th, Miss Edith Oldham, Hon. Sec., made the very gratifying statement that after paying all the expenses of the festival in May last there will be a balance of over £100, to reduce the debt of £450, incurred on previous festivals. A new and very welcome feature in the composers' competitions will be the giving of a £10 prize for the best suite or symphony for full orchestra, founded on Irish traditional airs.—On June 24th the annual competition of school choirs in vocal music took place in the Ancient Concert Rooms, under the auspices of the Royal Irish Academy of Music. The fund for the purchase of prizes has been provided by the Corporation, to encourage the teaching of vocal music in primary schools in Dublin district. Vocal music in schools has made considerable progress within the last few years, owing to this generous support of our Corporation.—A new work, "The Wreck of the *Hesperus*," by Mr. W. Harvey Pelissier, B.A., T.C.D., was performed by an amateur band and choir, in Rathmines Parochial Hall, on June 27th under the conductorship of the composer. It is a dramatic setting of Longfellow's ballad, scored for four principals, full choir and orchestra. The cantata is entirely constructed on the Leit-Motif principle, four main themes and three musical figures being used to bind the various situations and ideas of the poem into a complete and harmonious whole. It is to be hoped that the work will be heard next winter under happier auspices, for it is a most creditable first public production for the young composer.

It is the custom to erect memorial tablets over the houses in which great men were born or where they died. At No. 8, Bolwell Terrace, now Bolwell Street, Lambeth, was born, in the year 1842, the composer, Arthur Sullivan, and a tablet to that effect was placed over the house on Saturday morning, July 20th. There was a large gathering. Dr. Cummings and Professor Prout both spoke: the former contrasted the composer's humble position at the commencement of his artistic career, and the exalted one which he held at the time of his death; Professor Prout described him as "a true friend, an honest man, and one of the greatest musicians of his time." The part-song, the lines of which Sir A. Sullivan is said to have chosen for his epitaph:—

"No star is o'er the lake its pale watch keeping,
The moon is half awake through grey mist creeping,
The last red leaves fade round the porch of roses,
The clock has ceased to sound, the long day closes."

was sung by a quartet from the Guildhall School of Music.

It is proposed to commemorate the name and work of Sir John Stainer by a portrait to be presented to the University of Oxford and by a bronze relief to be placed in St. Paul's Cathedral. The Committee of the Memorial Fund includes the names of the Dean, Precentor, Succentor, and Organist of St. Paul's, the Precentor and Organist of Westminster Abbey, the Vice-Chancellor of Oxford University, the President of Magdalen College, and Messrs. Otto Goldschmidt and Alfred Littleton.

FOREIGN.

Berlin.—The Royal Opera remains closed for the holidays from 1st July to last of August. Lyric perform-

ances are meantime given at the New Royal Opera House (Kroll's).—The Royal Conservatorium has produced with success the last important work, viz. the cantata "Harvest Festival," by the late H. von Herzogenberg.—An exceptional success was scored by the Finnish male choral union "Suomen Laulu" of Helsingfors, almost every piece having to be repeated under the direction of their excellent conductor Klemetti. Beauty of voices and precision of *ensemble* singing were alike remarkable, and the works by their national composers, Jean Sibelius, Forström, Järnefelt, etc., are full of interest.—A new kind of entertainment, "Living Songs," which includes performances of songs, recitations, dramatic sketches, etc., in costume, after the Paris *cabaret* fashion, has been introduced with extraordinary success at the above-named New Royal Opera House.—Prof. Friedrich Gernsheim, born at Worms in 1839, the well-known composer, formerly director of the Rotterdam Conservatoire, has succeeded the aged Prof. Martin Blumner, who retires from public life, in the distinguished post of President of the "Masterschool" for Musical Composition of the Royal Academy of Fine Arts.—Hans Pfitzner, composer of the music drama *Poor Henry*, has been engaged as conductor of the Theater des Westens.—A memorial tablet has been affixed to the house where Eduard Grell, distinguished composer of church music, was born 100 years ago.

Dresden.—The well-known musician and *litterato* Friedrich Brandes has been appointed director of the Singakademie. It was founded by Robert Schumann in 1848, who was also its first conductor. He took considerable interest in this still flourishing society, and wrote for it some of his beautiful choruses for mixed voices, including the "Deutsches Minnespiel," Op. 101.

Hamburg is to have a new grand theatre in the fashionable part of the city. A sum of 2,000,000 marks has been guaranteed towards its construction by a body of ten wealthy citizens.—Thirteen models have so far been sent in by local artists for the erection of a monument to Brahms, a native of this city. A grand concert is contemplated to swell the sum of 40,000 marks, now on hand.

Munich.—The new Prince Regent theatre, which is constructed on the Bayreuth model, will open on 21st August with a series of twenty Wagner performances to extend to the 28th September: *Meistersinger*, *Tristan*, *Lohengrin*, and *Tannhäuser*, under the conductorship of Hermann Zumpe, the direction-in-chief of Ernst von Possart, and the scenic management of Lautenschläger, as a sequel to the Bayreuth Festival, which terminates on 20th August. A "Munich Richard Wagner Festival Play Society" has been formed by the *élite* of Munich society, with Prince Ludwig Ferdinand as president, to provide needy musicians with admission to the new theatre. The position of the local branch of the old "Wagner Verein" is so eminently prosperous that every third member has become entitled to a ticket to this year's Bayreuth performances. Lots are drawn for the allotment of these tickets.—The above-mentioned eminent conductor, Hermann Zumpe, has accepted the post of director of the Musical Academy. Great things are expected from this appointment.—The distinguished symphonist Anton Bruckner expressed a wish in his will that his 9th Symphony should be played in conjunction with his famous *Te Deum* in C, in place of a finale. Hence the symphony (which is first to be heard here) will, like Beethoven's 9th, close with a choral finale.

Cologne.—A new symphony by Franz Bölsche, Professor of the Conservatorium, proved a work of considerable merit—modern in spirit within classical limits.

Frankfort-o/M.—According to the twenty-third annual report, the Hochschule numbered 257 students and 43 teachers, and the Raff Conservatorium had during its nineteenth year 154 pupils with 19 teachers.—Joachim Raff, by the way, is to have a monument, which, by desire of his widow, will be erected at the local cemetery. Twenty-five thousand marks have as yet been collected. Sand, of Munich, will be the sculptor. The inauguration is fixed for 1st May, 1903.—Adolf Herz, for thirteen years conductor of the opera, has been succeeded by Pittrich.

Carlsruhe.—Berlioz's comic opera *Béatrice et Bénédict* (*Much Ado about Nothing*) has been revived by Felix Mottl with far greater success than it obtained at its first representation in 1862 at Baden-Baden. On the occasion under notice Frl. Pauline Mailhac, who for eighteen years has been a chief ornament of the German lyric stage, gave, to general regret, one of her last performances prior to her retirement into private life. Berlioz's fine work was followed by Felix Mottl's new ballet, "Pan in the Bush," which contains some pretty tunes, but on the whole lacks continuity of inspiration.

Augsburg.—A musical festival on a grand scale, which recalled similar meetings in 1886 and 1892, with Hans von Bülow as the life and soul in the last-named year, came off with great *éclat*. The chorus numbered about 800, and the orchestra over 130 executants, under Wilhelm Weber, who, as director of the Oratorio Society and President of the Musical College, has largely contributed to the advancement of musical art in this ancient city. The leading idea in the selection of the programme was to illustrate German music of the nineteenth century from Beethoven to Wagner.

Stuttgart.—The King of Württemberg has bestowed the grand gold medal for art and science, attached to the ribbon of the Order of the Crown, on Professor Max Pauer.

Gotha.—Kapellmeister Marx, director of the Orchestral Union, produced a new serenade, which by reason of melodic, harmonic, and orchestral charm met with much favour.

Hall.—The great Suabian vocal prize festival was attended by no fewer than eighty-four vocal unions, total 4,200 vocalists. First prize was won by the Ravensburg Society, under Staubacher's skilful direction.

Bad Pyrmont.—On the occasion of the inauguration of the first Albert Lortzing monument, which was attended by a crowd of appreciative artists and amateurs, the composer's almost unknown comic opera *Casanova*, and likewise a selection from some of his other operas, the latter in concert form, were given. A prologue written by Prince Emil von Schönaich-Carolath gained special interest from the fact that some of the most celebrated musicians of the day: Joachim, Humperdinck, Felix Weingartner, Nikisch, Goldmarck, Reinecke, and others added an expression of their personal opinion concerning the composer of the *Csar und Zimmermann*, in the booklet which appeared on this occasion. Dr. Eduard Hanslick, the celebrated Vienna critic, wrote: "Lortzing was a pleasure to me before 1848, now he is an actual benefit."

Vienna.—During the past season the Imperial Opera gave 306 performances. Fifty-six operas were given 292 times, and fourteen ballets eighty-four times. Wagner had seventy evenings. There were only two novelties, both by Austrian composers: Reiter's *Bundschuh*, and Thuille's *Lobetans*. The historic Theater An der Wien could have celebrated the centenary anniversary of its inauguration but for a series of financial mishaps which caused it to put up its shutters some time ago. A stone

figure of Papageno over the chief entrance still commemorates the phenomenal success achieved by Mozart's *Zauberflöte*, with the librettist and director Schikaneder in the part of the feathered birdcatcher. Here Beethoven received free lodgings from a later impresario, in which he composed his *Fidelio*, afterwards given here for the first time. On the same stage Grillparzer's earliest dramatic work was brought out with Lord Byron in the audience, who said, "The world will have to learn to pronounce this singular name." Here Meyerbeer with his *Etoile du Nord*, Jenny Lind, Tichatschek, Staudigl, Lortzing, and a host of other artists, musical and dramatic, celebrated some of their most memorable triumphs.—A new grand Mass in D by Dr. Karl Nawratil may be reckoned amongst the best works of its class which have been produced since the classical period.—The Minister of Public Instruction has granted a pension to the famous song-writer Hugo Wolf, who is lingering in an asylum without hope of recovery.

Graz.—This provincial (Styrian) city has given a complete Wagner-cycle under the management of Director Purschian, and Conductor Weissleder. The house was sold out, and great was the enthusiasm at each performance.

Prague.—On the occasion of the visit of the Emperor Francis Joseph to the German theatre, Gluck's operatic pastoral *The May Queen* and the final scene from Wagner's *Meistersinger* were given as a fitting tribute to the genius of both Czech and German art. The Emperor expressed himself to Director Angelo Neumann highly gratified with the performance. At the Czechian Theatre Dvorák's new lyric fairy tale *Rusalka* (which has been accepted for the Imperial Opera at Vienna) was given. The composer was congratulated by the Emperor upon the success of the work. The Philharmonic Society produced very successfully a new orchestral work "Solace in Nature," by its conductor, Leo Blech.

Totis (Hungary).—Count Esterhazy's theatre, which had been rendered famous, notably by Joseph Haydn, is to be turned into a chapel, the costly scenic material having been disposed of to the Pressburg town theatre.

Paris.—*Le Légataire universel*, comic opera in three acts, by the justly esteemed composer Georges Pfeiffer, was brought out at the Opéra-Comique. Although written as far back as 1888 (its production having been postponed more than once through adverse circumstances), the music is fresh and pleasing—perhaps too pleasing in connection with the text after Regnard's celebrated but somewhat repugnant play. The work met with a decidedly favourable verdict, and will no doubt be heard again next season.—The effective choruses by Ernest Moret, which were produced with Eugène Morand's fine dramatic poem "L'Île heureuse," in three acts, caused regret that the orchestral music written for the play had to be omitted for want of timely rehearsal. The work was preceded by a new ballet, "Conte de fée," provided with pretty music by Maurice Depret.—At a grand "Hoche" Festival given at the Trocadéro the programme was almost exclusively devoted to compositions dating from the period of the first French Revolution, among which a Funeral March and a "Hymn to the Memory of General Hoche," by Cherubini, shone as works of genuine beauty. Unfortunately the last-named piece had been subjected to unjustifiable mutilation. The "Ronde pour la plantation de l'arbre de la Liberté," written in 1799 by Grétry, and Méhul's "Chant du départ," produced likewise a deep impression.—Georges Marty, old Grand Prix of musical composition, conductor at the Opéra-Comique and Professor of *ensemble* playing at the Conservatoire, has, with 54 votes out of 101,

been elected conductor of the famous concerts of this institute to replace Taffanel, who retired for reasons of health.—The Fine Arts Academy has bestowed the Chartier prize of 500 francs for the cultivation of chamber music upon Le Borne, and has divided the Trémont prize of 1,000 francs between two old Prix de Rome, Büsser and Bachelet. The Gouvy Charity prize of 300 francs was allotted to Garimond, in consideration of his twenty-eight years' services as orchestral player.—The Society of Musical Composition and the association of the Jurés Orphéoniques offer prizes for Frenchmen only.—Henry Heine, whose lyrics have received more frequent musical settings than those of any other poet, is to have a grand monument over his grave at the Montmartre cemetery, Paris, from the hands of the Danish sculptor Hasselriis, who also executed the fine Heine monument for the late Austrian Empress Elizabeth—one of the poet's most ardent admirers—at Corfu. The Paris monument has been subscribed for chiefly by the Liberal section of the Viennese citizens, ladies and students, partly as a practical protest against the action of the Vienna Male Choral Society, who, out of deference to a strongly antisemitic section of the Vienna City Council (Heine was of Jewish origin), had abstained from depositing a wreath on his grave during their visit to the last Paris Exhibition. The inscriptions on the monument will be "Henri Heine and wife," "To the memory of Heine, from the Liberals of Vienna," besides an appropriate quotation from one of his last poems.—Eight manuscripts by Chopin, a legacy of the Baroness Nathaniel Rothschild, have been handed over to the library of the Conservatoire, viz. the "Berceuse" (on four folio pages), the first "Walse" (*sic!*), three other valse of more recent date and another valse inscribed as follows: "A Mademoiselle Charlotte de Rothschild, hommage, Paris, 1842, F. Chopin"—besides a Notturmo and the celebrated valse in D flat.—Countess Wolkenstein, wife of the Austrian Ambassador, who, as Countess Schleinitz, had been one of the *intimes* of the Wagner circle, gave a concert at the Palais Béarn, under Widor's direction, with the object of enabling young French musicians to attend the Bayreuth performances. The Salle, containing 300 seats at 50 francs each, was sold out, realizing 13,000 francs. The works given were all by German masters: Bach, Gluck, Beethoven, and Wagner.

Antwerp.—The memory of the recently deceased distinguished composer Peter Benoit was honoured by a performance on a colossal scale of his famous Rubens Cantata, composed for the third Rubens Centenary Celebration in 1877. The executants numbered 850, all local musicians, under the bâton of Keurvels, conductor of the Netherland Lyric Theatre of this city.

Amsterdam.—Timely notice is given that in September, 1902, the local male society Orphéon will, in memory of its foundation, offer a grand international vocal competition.

Utrecht.—The local musical society has given a festival under the direction of its veteran conductor, Richard Hol. A new "Dutch Rhapsody," by Van Anrooy, met with much favour.

Zurich.—The Male Choral Society founded by the Swiss composer G. Naegeli (1773-1836) has celebrated the seventy-fifth anniversary of its foundation. The commemorative concert was directed by Dr. Attenhofer, composer and conductor of the society since 1866.

Geneva.—The second Swiss Musical Festival was held here. The avowed object of this new society is to promote the creation of a distinct Swiss style of music, seeing the extensive musical culture which was carried on in the ancient Swiss monasteries. So far, however, the works

of the foremost French-Swiss composers, such as Jacques Dalcroze and others, are as thoroughly German as those of the leading German-Swiss writers: Hans Huber, J. Lauber, the late Gustav Weber, F. Klose, Fr. Hegar, etc. Anyhow a very considerable amount of talent and skill has been displayed at the four festal concerts. Chief praise must be awarded to a fine string Quartet in E flat, a violin concerto, and a concert air for soprano of rare beauty: "The Death of Spring," by J. Dalcroze; a pianoforte sonata, Op. 1, by Gustav Weber, which had already struck Liszt as being equalled only by Brahms's among modern compositions, and a beautiful song-cycle for vocal quartet and piano, by Edgar Munzinger.

Bauen.—A handsome bronze bust has been placed here near the beautiful "Lake of the Four Cantons," in memory of the priest Alberik Zwyssig, composer of some favourite sacred music.

Bergen.—The museum of this the native town of Ole Bull has been presented by the virtuoso's widow with his famous violin, made in 1532 by Gaspard da Salo, with ornaments supposed to be by Benvenuto Cellini. This priceless instrument was left about sixty years ago to the Norwegian artist by Rehacsek, a generous banker of Vienna. Ole Bull never parted from it to the last.

St. Petersburg.—The Imperial Russian Musical Society is offering two prizes for a symphony and an opera, for Russian composers only.—The widow of the late composer Barshansky has made a gift of her husband's fine musical library to the local Conservatoire; moreover of a sum of 10,000 roubles, the interest therefrom to be laid out on further additions to the said collection, and of a further like sum, the income from same to be given away for orchestral and "chamber" prize competitions.

Moscow is to have a new theatre, which is to be the largest and most important in Russia.

Milan.—The *Gazzetta Musicale* published the *fac-simile* of part of a subscription list started by Verdi in his own handwriting, in 1859, at Sant' Agata, on behalf of the wounded and families of the dead who had fought for the independence of Italy.

Rome.—A new tragic four-act opera, *Friedmann Bach*, met with considerable success, which may certainly be claimed exclusively by the clever music of the youthful Neapolitan pianist Luigi Gustavo Fazio, the libretto being a complete travesty of actual historic facts.—The centenary of the death of Cimarosa will, after all, be celebrated here, the committee, of which Queen Marguerita is honorary-president, having suspended its labours in consequence of the tragic death of King Humbert.

Turin.—The contemplated Wagner performances, to which the Municipality had been willing to contribute 90,000 francs, have fallen through owing to the exorbitant *tantième* of 30,000 francs demanded by Ricordi, proprietor of the Italian copyright.

Palermo.—The Conservatorio opens a prize competition (1,000 francs) for an oratorio for former pupils of that institute only.

Santa Chiara.—Pater Hartmann (Count a. d. Lau-Hochbreu), born in the Tyro', who studied at the Leipzig Conservatorium, composer of the oratorios, *St. Peter*, *St. Francis*, and other works, has been appointed director of the local Papal School of Music.

OBITUARY.

JOSEPH MERTENS, born at Antwerp in 1834, violinist, professor, and composer of numerous operas, of an oratorio and other works.—The well-known baritone **JULES DEVOYD**, born at Lyons in 1836, died suddenly whilst acting Rigoletto at Moscow.—**ANTON FROMADA**,

prominent baritone of the Stuttgart Opera, born at Kladno in Bohemia.—**EDUARD BERNSDORF**, born at Dessau, for many years editor of the Leipzig *Signale*, aged 76.—**Frau THEKLA ZINGG-GAYMEN**, concert and oratorio singer at Hamburg, aged 44.—**JAMES DEEM**, born 1818, esteemed American composer and professor, who studied in 1839 in Germany, afterwards General in the American Civil War; died at Baltimore.—**WENDELIN SLADEK**, virtuoso and professor of the double bass at the Prague Conservatorium.—**ERNST KETZ**, excellent hornist and professor of the Cologne Conservatorium, aged 28.—**Mlle. MERCIÉ PORTE**, born at Toulouse in 1822, for over forty years teacher of solfeggio-singing at the Paris Conservatoire.—**ALFREDO PIATTI**, born at Bergamo, Jan. 8th, 1822, died there July 19th, 1901. He was one of the most remarkable cellists of the nineteenth century; at his first appearance at a Philharmonic Concert in London in 1844, he was recognized as "equal to Lindley in his best days." He held the post of 'cellist at the Popular Concerts (Saturday and Monday) from the very first, in 1859, down to his retirement in 1896. He composed concertos for his instrument, songs, etc., and also revived many forgotten sonatas by composers of the eighteenth century. His tone was rich and pure, and he interpreted the works of the great masters with rare taste and skill.—**EMILY SHINNER** (Mrs. Liddle), excellent violinist, pupil of Joachim, and founder of the string quartet of ladies.—**JOHN FARMER**, organist and composer ("Christ and His Soldiers"), music master of Harrow School (1862-1885), organist of Balliol College, Oxford; aged 65.—**FRANCESCO GRAZIANI**, baritone, born near Fermo, 1829, distinguished himself specially in operas by Rossini and Verdi.

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